

Authorized Edition  
**guitar**

WITH  
TABLATURE



# METALLICA



Cherry  
Lane

# METALLICA

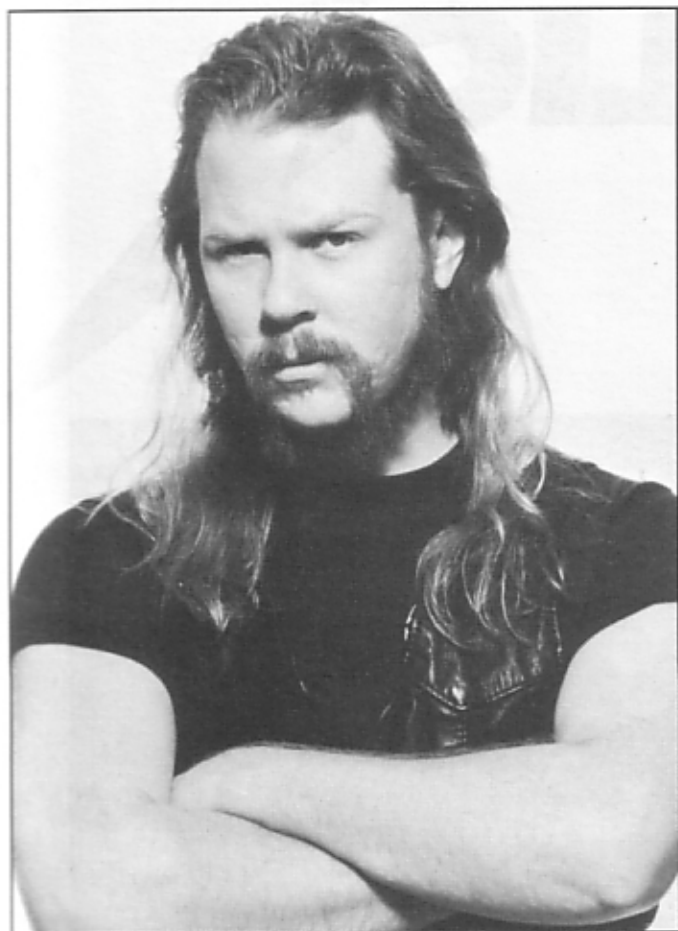


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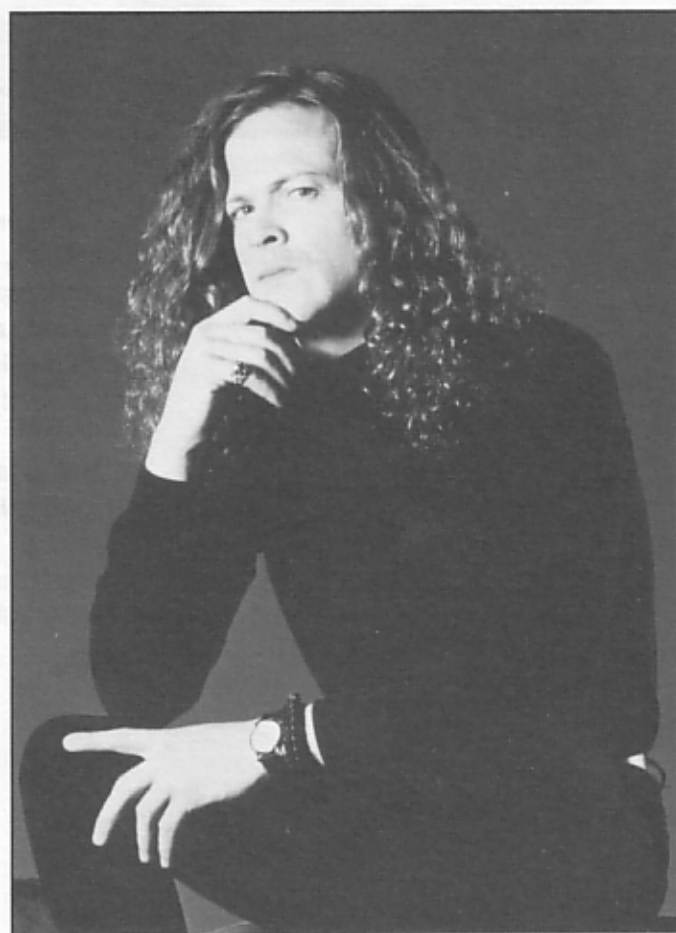
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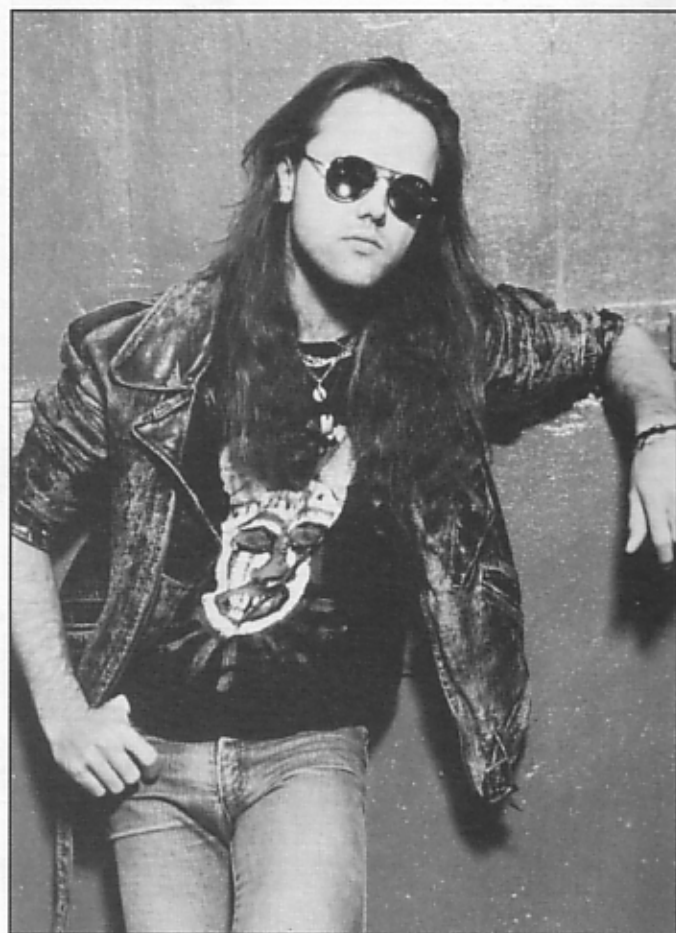
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# TABLATURE EXPLANATION

111-2

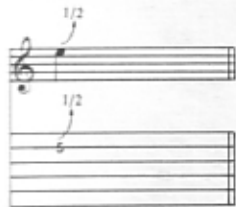
**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

**BEND:** Strike the note and bend up  $\frac{1}{2}$  step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



**BEND AND RELEASE:** Strike the note and bend up  $\frac{1}{2}$  (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



**PRE-BEND:** Bend the note up  $\frac{1}{2}$  (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up  $\frac{1}{2}$  (or whole) step. Strike it and release the bend back to the original note.



**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



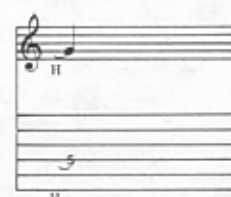
**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



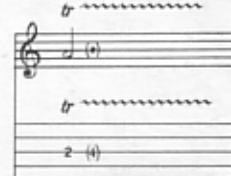
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



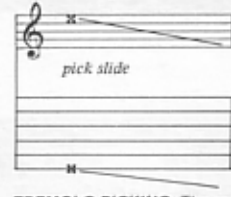
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



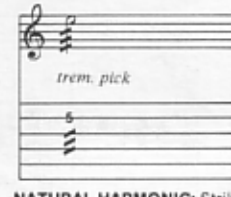
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to original pitch.



**PALM MUTING:** The note is muted by the right hand lightly touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play. If successive notes are played on same string, only the fret number is given.



## ENTER SANDMAN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

Moderately ♩ = 123

N.C.

Intro

Gtr. I  
(Acous.)

Riff A-

-----

E5  
O XXXX  
  
1

A5  
X0 X1  
11

F#5  
XXX

13

w/Riff A (8 times)  
Gtr. II

\*w/wah

\*o = open (bass)  
+ = closed (treble)

(Gtr. II out)

Gtr. IV

Gtr. I

Gtr.  
III

ES

(Gtr. 1 out)

P.M.-----

P.M.-----+

P.M. - - - +

P.M.-----4

Play 7 times (cont. in notation) N.C. E5

Rhy. Fig. 1  
Gtrs. III & IV

P.M.----4 P.M.----4 P.M.----4 P.M.----4 P.M.

N.C. E5 N.C. G5 F#5 G5 F#5 E5 (end Rhy. Fig. 1)

1st, 2nd Verses N.C. F5 N.C. F5 N.C. G5

1. Say your prayers, lit - tle one. Don't for - get, my son, to in - clude ev - 'ry - one.  
 2. Some-thing's wrong. Shut the light. Heav - y thoughts to - night, and they aren't of Snow White.

P.M.----4 P.M.----4 P.M.----4

2nd time w/Fill 2 F#5 G5 F#5 E5 F5 N.C. F5 N.C. G5

I tuck you in, warm with - in, keep you free from sin till the sand-man, he comes,  
 Dreamsof war, dreamsof li's, dreamsof drag - on's fire and of things that will bite,

P.M.----4 P.M.----4 P.M.----4 P.M.----4

Fill 2  
Gtr. II

w/wah

12 12 12  
12 12 12

14 (14)

sl.



**Half time feel**  
Pre-chorus

F#5 G5 F#5 N.C.

ah. }  
yeah. }

Sleep with one eye o - pen, grip - ping your pil -

Rhy. Fill 1----- Rhy. Fig. 2

P.M.----- P.M.

(5) 0 4 4 5 4 2 (2) 4 2 3 2 4 2

(end half time feel) Chorus

F#5 B5 F#5 B5 F#5 B5 E5

low tight. Ex - it: light. En - ter: night.

(end Rhy. Fig. 2) Rhy. Fig. 3

P.M. sl.

(2) 4 2 3 2 14 sl. 4 4 3 2 4 2 (4) 4 3 2 4 (4) 4 3 2 2 0

Gtr. IV substitute Rhy. Fill 2

F#5 B5 E5

Take my hand. We're off to nev - er - nev - er land.

To Coda

G5 F#5 G5 F#5 E5

(end Rhy. Fig. 3) Gtr. III

Gtrs. III & IV

P.M.----- sl.

(2) 4 4 3 2 2 (2) 5 4 4 5 4 2 3 0 2 0 2 3 2 0

**Rhy. Fill 2**

Gtr. IV

P.M.-----

(2) 5 2 2 4 5

**Rhy. Fill 3**

Gtr. IV

P.M.-----

(2) 5 2 5 2 2 2

w/Rhy. Fig. 1  
N.C. E5 2nd time w/Fill 1 N.C. E5 N.C. G5 F#5 G5 F#5 E5

(Sing 1st time only)

2. D.S. al Coda

F#5 G5 F#5 E5

Coda

G5 F#5 G5 E5

off to nev - er - nev - er land. Heh, heh.

Gtrs. III & IV

P.M.-----1 sl.

Guitar solo w/Rhy. Fig. 1 (1 3/4 times) N.C.

Gtr. II

1/4 Full N.C. Full Full E5 N.C. G5

w/wah

15 15 15 12 14 12 14 (14) 12 12 14 15 15 (15) 12 14 14 14 14 12 12 12 12 14 14 14 12 12 12

F#5 G5 F#5 E5 N.C. E5 N.C. E5

Full Full Full Full Full Full H P H P H P

P P P sl. sl.

14 12 14 14 12 14 14 12 10 12 (12) sl.

Fill 1

Gtr. II

w/wah grad. bend

Full sl.

12 (12) 12 14 14 12 12 14 (14) 12 (12) sl.





Gtr. I

⑥ open E

*imp*

vib. w/bar (wah off) trem. bar

4 (4) 0 2 (2)

w/Riff A (7 times)  
N.C.

(Spoken:) Now I lay me down to sleep. Pray the Lord my soul to keep.  
(Child:) Now I lay me down to sleep.

Fdbk. (15ma) (Gtr. II out)

Fdbk.

(2) 0

Fdbk. pitch: D

Pray the Lord my soul to keep. If I die before I wake, If I die before I pray wake,

w/Rhy. Fill 4

the Lord my soul to take, pray the Lord my soul to take.

Rhy. Fill 4

Gtr. I

Gtr. III

*mf*

(0) 7 5 6 5 7 2

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)  
N.C.

Hush, lit - tle ba - by. Don't. say a word.. And nev - er mind that noise you heard..

Gtr. IV

w/Rhy. Fig. 2 (Gtr. III only)

It's just the beasts un - der your bed.. in you clos - et, in your head..

Chorus

w/Rhy. Fig. 3 (1st 5 bars only)

F#5 B5 F#5 B5 F#5 B5 E5 Gtr. IV substitute Rhy. Fill 2

Ex - it: light.. En - ter: night..

F#5 B5 E5 Gtrs. III & IV

@open E w/Rhy. Fig. 3

F#5 B5 F#5 B5 F#5

Grain of sand.. Ex - it: light..

B5 E5 Gtr. IV substitute Rhy. Fill 2

F#5 B5 E5 Gtr. IV substitute Rhy. Fill 3

En - ter: night.. Take my hand.. We're

Gtr. IV

E5

(cont. in notation)

off to nev - er - nev - er land.. Yeah. Ha ha ha ha ha ha. Oo!..

Gtr. III

P.M. sl. P.M.

off to nev - er - nev - er land.. Yeah. Ha ha ha ha ha ha. Oo!..

N.C. E5 N.C. E5 N.C. E5

Yeah, yeah!

Gtrs. III & IV

P.M.

N.C. E5 N.C. G5 Gtr. I

Yo, woh!

w/Riff A (till end) N.C. F5 N.C. F5 N.C. F5 N.C. w/vocal ad lib (till end)

Play 4 times 5th time w/Fill 3 Repeat and fade

Fill 3

Gtr. II

mp (wah off)

H P

8 7 8 7 7 9 7 9 7 9 (9) (9)



## SAD BUT TRUE

Words and Music by  
James Hetfield and Lars Ulrich

Tune down one whole step:

⑥ = D    ③ = F  
⑤ = G    ② = A  
④ = C    ① = D

Moderately slow  $\text{♩} = 86$ [illegible]

1st, 2nd, 3rd Verses

Rhy. Fig. 1 (3 times) w/Rhy. Fig. 1 (3 times)

Chords: E, D5, E, Bb5, E, D5, E

Lyrics:

1. Hey, I'm your life. I'm the one who takes you there... Hey... I'm your life.  
 2. You, you're my mask. You're my cov - er, my shel - ter... You... you're my mask,  
 3. Hate, I'm your hate. I'm your hate when you want love... Pay... pay the price.

3rd time substitute Rhy. Fill 1

Chords: Bb5, E, D5, E, Bb5, E

Lyrics:

I'm the one who cares... They... they be - tray. I'm your on - ly true friend now.  
 You're the one who's blamed... Do... do my work. Do my dirt - y work, scape - goat.  
 Pay, for noth - ing's fair... Hey... I'm your life. I'm the one who took you there.

Chords: D5, E, Bb5, E

Lyrics:

They... they'll be - tray. I'm for - ev - er there...  
 Do... do my deeds, for you're the one who's shamed...  
 Hey... I'm your life. And I no long - er care...

Chorus

N.C., F5, D5, F5, E5, F5, D5, N.C., A5, Bb5, G5, A5, G5

Lyrics:

I'm your dream, make you real... I'm your eyes, when you must steal. I'm your pain, when you can't

Rhy. Fig. 2

Chords: F5, D5, F5, E5, F5, D5, N.C., A5, Bb5, G5, A5, G5

Lyrics:

I'm your dream, make you real... I'm your eyes, when you must steal. I'm your pain, when you can't

To Coda

Chords: C5, N.C., F5, N.C., F5, D5, F5, E5, F5, D5, N.C., A5

Lyrics:

feel. Sad but true... I'm your dream, mind a-stray... I'm your eyes, when you're a -

(end Rhy. Fig. 2)

Chords: F5, D5, F5, E5, F5, D5, N.C., A5

Lyrics:

I'm your dream, mind a-stray... I'm your eyes, when you're a -

Rhy. Fill 1

Chords: E, Bb5, E, Bb5, E, Bb5

Lyrics:

I'm your dream, mind a-stray... I'm your eyes, when you're a -

way. I'm your pain— while you re - pay. You know it's sad but true.

Musical score for the song "Sad but true." The score is written for guitar and voice. The guitar part is in the key of E major (one sharp) and 4/4 time. The first staff shows a melody starting on E5, with a "N.C." (No Chord) instruction. The second staff shows a melody starting on E5, with a "N.C." instruction. The third staff shows a melody starting on E5, with a "N.C." instruction. The fourth staff shows a melody starting on E5, with a "N.C." instruction. The fifth staff shows a melody starting on E5, with a "N.C." instruction. The sixth staff shows a melody starting on E5, with a "N.C." instruction. The seventh staff shows a melody starting on E5, with a "N.C." instruction. The eighth staff shows a melody starting on E5, with a "N.C." instruction. The ninth staff shows a melody starting on E5, with a "N.C." instruction. The tenth staff shows a melody starting on E5, with a "N.C." instruction. The eleventh staff shows a melody starting on E5, with a "N.C." instruction. The twelfth staff shows a melody starting on E5, with a "N.C." instruction. The thirteenth staff shows a melody starting on E5, with a "N.C." instruction. The fourteenth staff shows a melody starting on E5, with a "N.C." instruction. The fifteenth staff shows a melody starting on E5, with a "N.C." instruction. The sixteenth staff shows a melody starting on E5, with a "N.C." instruction. The seventeenth staff shows a melody starting on E5, with a "N.C." instruction. The eighteenth staff shows a melody starting on E5, with a "N.C." instruction. The nineteenth staff shows a melody starting on E5, with a "N.C." instruction. The twentieth staff shows a melody starting on E5, with a "N.C." instruction.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a double bar line and a second ending bracket labeled '2.'. The melody starts on E5, marked with a fermata, and continues with a half note and a quarter note, ending with a whole rest. The label 'N.C.' (No Chord) is placed above the final whole rest. Below the staff, the word 'true.' is written with a long horizontal line extending to the right.

The second system continues the melody in the treble clef. It starts with a wavy line indicating a tremolo or rapid oscillation, followed by a half note, a quarter note, and a double bar line. The melody then continues with a half note, a quarter note, and a double bar line. The label 'P.M.' (Piano Melody) is written below the staff, followed by a dotted line and a final bar line. The label 'H P' (Harmony Piano) is written below the staff, followed by a final bar line.

The third system shows the bass line in a bass clef. It begins with a wavy line, followed by a double bar line and a second ending bracket labeled '2.'. The bass line then continues with a half note, a quarter note, and a double bar line. The label 'H P' (Harmony Piano) is written below the staff, followed by a final bar line.



Interlude  
A5  
Gtr. II

Bb5

A5

Bb5

A5

sl.

7 6 5 2

(2) 7 6 5 3

(3) 7 6 5 2

(2) 7 6 5 3

5 4 3

2 5 4 3

sl.

Gtr. I

P.M.-----4

P.M.-----4

2 2 2 3

3 3 2 2 2 3

0 0 0 1

0 0 0 1

7 6 5

2 0 7 6 5

sl.

sl.

Bb5

A5

Bb5

N.C.

P.M.-----4

P.M.-----4

3 2 3 5 3 5 3

2 2 3 5 3 5 2

3

sl.

3 5

Guitar solo I

E5

N.C.

E5

N.C.

E5

H

N.C.

P P

sl.

sl.

P.M.:-4

12 12 12

12 12 12

14 12 14

14 12 14 12 (12) 12 14

14 14 14

14 12 14 (14) 9 7 6 9 7 9 (9)

sl.

H

sl.

H

sl.

sl.

sl.

4

P.M.-----4

P

P

P

2 2 2 5 0 1 0 3 0

0 0 0 P P P

[illegible]

w/Rhy. Fig. 2 (2 times)  
N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream. I'm your eyes. I'm your pain.

Full Full sl (Gtr. II out)

Full Full (15) sl

E5 Full Full Full Full N.C. (Gtr. II out) *D.S. al Coda*

Full 12 12 12 12 15 15 15 (15) sl

Full P.M.-----4 P Full P Full

Coda w/Rhy. Fig. 2 F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your truth, tell-ing lies. I'm your rea-son, al-i-bis. I'm in-side, o-pen your eyes.

C5 N.C. F5 N.C. E5 N.C. E5 N.C. E5 N.C.

I'm you. Sad but true.

Gtr. I P.M.---4 P P P

E5 N.C. E5

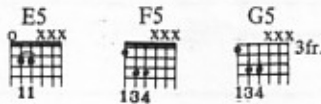
P.M.-----4 w/fdbk-----4



# HOLIER THAN THOU

Words and Music by  
James Hetfield and Lars Ulrich

Moderately fast Rock ♩ = 166



w/Rhy. Fig. 1 (10 times)

E5  
Gtr. III

Intro Gtrs. E5  
I & II Rhy. Fig. 1 Play 4 times

*f* P.M. (w/talk box) *sl.*

w/Rhy. Fig. 1 (9 times)  
E5

H P.M. (7) *sl.*

1. 2.

Gtrs. I & II w/Fill 1 N.C. E5

P.M. (3) *sl.*

Fill 1 (Gtr. III)



N.C. E5

Why don't you wor - ry a - bout your - self in - stead?

(end Rhy. Fig. 2)

P.M.----- H H

(2/0) (2/0) 0 1 3 0 1 3 0 1 (1) 1 1 1 0 1 0 3 0

N.C. G5 w/Rhy. Fig. 2

Who are you? Where

Rhy. Fill 2 (end Rhy. Fill 2)

P.M.----- P.M.----- P.M.-----

(2/0) (2/0) 0 0 0 0 0 0 0 0 (2/0) 0 0 0 0 0 0 0 0 (2/0) 0 1 3 0 1 3

N.C. E5 N.C. G5

— ya been? Where ya from? Gos-sip burn-ing on the tip of your tongue. You lie so much.

N.C. E5 N.C. E5

— you be-lieve your-self. Judge not lest ye be judged your-self.

Chorus N.C. E5 N.C. E5 N.C. E5

Ho-li-er than thou, you are

H P.M.----- H P.M.----- P.M. H P.M.----- P.M.-----

(2/0) (2/0) 0 1 3 0 1 3 0 1 (2/0) 0 1 3 0 1 3 0 1 (2/0) 0 1 3 0 1 3 0 1 (2/0) 0 1 3 0 1 3 0 1

N.C. E5 N.C. E5 N.C. E5

Ho-li - er than\_ thou, you are\_

H P.M.----- H P.M.----- H P.M.----- H P.M.----- H P.M.-----

(2/0) H 3 0 1 3 0 (2/0) H 3 0 1 3 0 (2/0) H 3 0 1 3 0 (2/0) H 3 0 1 3 0

w/Rhy. Fig. 1 (3 times) To Coda w/Rhy. Fill 1 N.C. E5

You\_ know\_ not\_

2nd Verse w/Rhy. Fig. 2 N.C. G5 N.C. E5

Be - fore you judge\_ me take a look at you. Can't you find some -

N.C. G5 N.C. E5

thing bet-ter\_ to do? Point the fin - ger, slow\_ to un - der - stand\_ Ar - ro - gance and ig -

N.C. E5 w/Rhy. Fill 2

nor-ance go\_ hand in hand\_

Gtr. III Full (w/wah) grad. bend trem. pick Full

7 (7) (7) (7) (7) 7 (7) 5

N.C. G5 w/Rhy. Fig. 2 N.C. E5

It's not who you are, it's who\_ you know. Oth - ers lives are the ba -

sl. sl.

(5) 5 7 (7) (7) 12 12 12 14 12 14 (14)



N.C. G5 N.C. E5

sis of your own. Burn your bridg - es and build them back with wealth.

Fdbk. Full Full P

(14) 12 (12) (12) 14 14 (14) 12 14

N.C. D.S. al Coda E5

Judge not, lest ye be judged your - self.

P H (Gtr. III out) sl.

(14) (14) 12 14 (14) 12 14 12 14 13 12 10 (12) 12 sl.

Coda N.C. E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II) (cont. in slashes) P.M. P.M.

(2) 0 1 3 0 1 2 (2) 5 5 (5) 4 3 2 (0) 3 (3) 2 1 0

Interlude Gtrs. I & II Gtr. III

5 1fr. open 6 3fr. E5 P.M. P.M. P.M. P.M. P.M. P.M.

Bb A G H 5 7 5 7 8 7 (7) 5 7 8 7 5 7 (7) 5 7 5 7 8 7

⑤ 1fr. open B $\flat$  A G E5  
P.M. P.M. P.M. P.M. P.M. P.M.  
H H H

⑧ 3fr. ⑤ open G A E5  
Gtr. IV  
Gtr. III  
P.M. H P.M. H P.M. H P.M. H  
H H H H

⑤ 1fr. open ⑧ 3fr. B $\flat$  A G F5  
P.M. P.M. P.M. P.M.

⑥ 2fr. F $\sharp$  G5 ⑥ 4fr. G $\sharp$  (cont. in notation) E5  
\*Gtr. V

(Gtrs. III & IV out)

(7) 5 7 7 8 7 5 7 (7) 5 7 7 8 7 (7) 5 7 7 8 7 5 8  
H H H

(8) 5 7 7 (7) 5 7 7 5 4 5 7 5 7 (5) 4 5 5 7 5 4 7 (5) 4 5 5 7 5 4 7  
H H H

(7) 4 5 4/7 5 7 5 (4) 5 4/7 4 5 5 (5) (5) 12  
(6) 5 7 4/7 5 7 5 (5) 7 4/7 6 7 4 (4) (4) 12

\*Gtr. IV indicated to right of slashes in TAB.

\*w/Wah

Guitar solo N.C. 1/2 Full G5 N.C. A5 B $\flat$ 5 N.C. Full P Full P Full P Full G5  
grad. bend 1/2 Full

(12) 12 9 (9) 10 12 9 12 9 10 10 (10) 8 9 10 (10) 8 9 10 (10) 8 9

Gtrs. I & II P.M. P.M. P.M. sl.

(2) 0 0 0 0 0 0 0 3 (5) 0 0 0 0 0 5 6 7 8 5 5 5 3  
(0) 0 0 0 0 0 0 0 3 (3) 0 0 0 0 0 5 6 7 8 5 5 5 3



Sva.

ES

*Sva-*

The musical score for 'Sva-' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed in groups of three. Above the staff, there are dynamic markings: 'H' (fortissimo) and 'P' (piano) alternating over the first four groups of three notes. Later, 'Full' (fortissimo) is marked above the final three notes of the first phrase. A 'sl.' (sforzando) marking is placed above the final note of the first phrase. The score ends with a double bar line and a repeat sign.

[illegible]

Outro E5 N.C. (Gtr. V out)

sl. sl. sl. sl.

(5) sl. 7 (7) sl. 8 (8) sl. 12 (12) sl.

[illegible][illegible][illegible]



N.C. E5 N.C. E5

Ho - li - er than\_ thou, \_\_\_\_\_ you are. \_\_\_\_\_

H P.M.-----4 P.M. H P.M.-----4 P.M. H P.M.-----4

(2/0) 0 1 3 0 1 3 0 0 1 3 0 1 3 2 (2/0) 0 1 3 0 1 3 0 2

N.C. E5 N.C. E5 N.C. E5

\_\_\_\_\_ Ho - li - er than\_ thou, \_\_\_\_\_ you are.. \_\_\_\_\_

H P.M.-----4 H P.M.-----4 P.M. H P.M.-----4 P.M. H P.M.-----4

(2/0) 0 1 3 0 1 3 0 2 (2/0) 0 1 3 0 1 3 0 2 (2/0) 0 1 3 0 1 3 0 2 (2/0) 0 1 3 0 1 3 0 2

N.C. E5

\_\_\_\_\_ You\_ know\_ not\_

P.M.-----4 P.M.-----4

(2/0) 0 0 0 0 0 0 0 0 2 (2/0) 0 1 3 0 1 3 0 2

N.C. G5 N.C. E5

\_\_\_\_\_ Woh, \_\_\_\_\_ not!

P.M.-----4

(2/0) (2/0) 0 1 3 0 1 5 3 (5/3) (5/3) 0 1 2 2 2 2 0 0 0

# THE UNFORGIVEN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

Slowly ♩ = 69

A5 C5 E5 D5 Am C G Em E

1 13 1 13 231 32 14 21 34 23 231

N.C. Amsus2 Am Amsus2 Gtr. II (elec.) H Am

clean tone H

Gtr. I (acous.)

*mf*  
let ring  
w/fingers

Amsus2 Am Amsus2 Am Amsus2 Am

H H H

(2) 2 4 4 5 5 2 (2) 2 4 4 5 5 4 2 (2) 2 4 4 5 5 2

0 2 0 2 1 1 1 2 2 2 2 2 2 0 2 0 0 1 1 1 2 2 2 2 2 0 2 0 0 1 1 1 2 2 2 2 2 0 2 0 0 1 1 1 2 2 2 2 2

Amsus2 C G E5 Amsus2 C

H H H H H H H H

~~~~~ sl. ~~~~~

(2) 2 4 4 5 4 5 5 5 4 5 4 2 2 2 4 2 2 4 4 5 3 5 5

Rhy. Fig. 1

H H H H H H H H

~~~~~ sl. ~~~~~

0 2 2 0 1 1 1 0 0 0 2 2 2 2 4 2 2 2 0 1 0 1 0

G E Amsus2 Am Amsus2 Am

~~~~~ sl. ~~~~~

~~~~~ sl. ~~~~~

5 3 4 4 1 4 1 2 4 2

dim.

(end Rhy. Fig. 1) Rhy. Fig. 2

H H H H H H H H

~~~~~ sl. ~~~~~

1 3 0 3 1 1 4 1 2 4 2 0 2 0 2 0 2 1 2 0 2 0 2 0 2 1

(Gtr. I out)

Rhy. Fig. 3 (Gtr. III) 1st, 2nd Verses A5 C5 E5 (6)open E D5 A5 (5)open A A5 w/Rhy. Fig. 3 & Riff A (both 2 times) C5 E5 (6)open E D5

f P.M. P.M.

1. New blood\_ joins this earth, and quick-ly he's sub-dued. Through con-stant pain\_ dis- grace,\_ the young\_

2. See additional lyrics

Riff A (Gtr. IV)

f H

~~~~~

7 5 4 4 5 5 8 8 7 7 5 5 7

A5 ⑤open A A5 C5 E5 ⑥open E D5 A5 ⑤open A A5

— boy— learns their rules.— With time, the child— draws in— this whip-ping boy— done wrong. De -

(Gtr. III) C5 E5 ⑥open E D5 (cont. in notation) A5 N.C.

prived of all— his— thoughts, the young— man— strug-gles— on and on. He's known,— oo, a

(Gtr. IV) H (Gtr. IV out) Rhy. Fig. 4 Gtr. III

P.M.-4 P.M.-4 P.M.-4 P.M.-4

7 5 4 4 5 5 8 8 7 7 5 5 0 4 0 2 0 0 0 0

C5 G5 N.C. C5 G5 E5

vow un-to his own— that nev-er from— this day— his will they'll take a - way.—

(end Rhy. Fig. 4) (cont. in slashes)

P.M.-4 P.M.-4 P.M.-4 P.M.-4

5 5 0 0 5 5 0 4 0 2 0 0 0 0 5 5 3 0 5 2 0

Chorus w/Rhy. Fig. 1 (2 times)

Gtr. A5 III (Gtr. III out) G E5 Amsus2 C

What I've felt,— what I've known— nev-er shined— through in what I've— shown. Nev-er be.— Nev-er see.—

Gtr. II mf sl. H

2 4 5 5 5 5 4 5 4 2 2 2 4 5 5 5



\*Sing cue notes 2nd and 3rd times.

\*Harmony vocal tacet 3rd time.

\*2nd time 1st bar only.

H

H

Gtr. III

⑧8fr. C Guitar solo w/Rhy. Fig. 3 (1½ times) ⑧open A5 C5 E5 E D5 A5 ⑤open A A5

Gtr. IV

1/2Full 1/2Full Full

(Gtr. II out)

grad. bend grad. bend

sl. sl. grad. bend

sl. 12 10 10 12 14 12 12 14 15 17

(8) 6-10 10 10-12 12 12-14 14

1/2Full 1/2Full Full

Full

sl. 5 7 5 3 5 3 5 3 7 5

C5 E5 ⑧open E D5 w/Rhy. Fill 1 A5 8va w/Rhy. Fig. 3 C5 E5 ⑧open E D5

A.H. (8va) A.H. (8va)

Full Full Full Full Full Full

grad. bend

sl. H A.H. A.H. Full Full Full Full Full 1½ 1½

7 5 7 7 9 7 9 7 7 8 7 8 10 10 10 10 (10) 10 10 20 20 20 20 20 20 17 20 20

A.H. pitch: E E

A5 ⑤open A A5 (Gtr. III) C5 E5 ⑧open E D5 A5

8va 1½ P Full loco sl. sl. P.M. sl.

Full

sl. sl.

1½ P Full sl. sl. P

20 17 17 20 17 17 20 (20) 17 9 10 9 7 9 9 10 8 7 7 9 9 7 5 7 5 4 5 4 2 14 13 13 14 13 14

sl.

Rhy. Fill 1

Gtr. III

1/2 1/2

P.M. 1/2 1/2

7 7 7 2 2 5 5 5 0 0 2 0

w/Rhy. Fig. 4  
N.C.

C5 Full

Full

Full G5

Full

8va-----

N.C.  
8va-----

loco Full

Full

Full

Full

C5 Full

Full

G5

H P

3

20 19 17 19 17 19 17 20 17 20 17 19 19 (19) 17 19 (19) 17 19 Full 19 17 20 (20) 18 20 18

E5

Gtr. E5 III

D.S. al Coda

(Gtr. IV out)

17

16 17

Am

Gtr. I

C

Coda I

en. \_\_\_\_\_

Woh. \_\_\_\_\_

G

Em

Am

C

G

E

Gtr. III

Gtr. IV

Gtr. III

H

H

H

both gtrs. vib.

2 2 4 2 5/2 4 5 5 3 3 5 7 3

H

H

\*Gtr. IV indicated to left of slash,

Outro  
1st time w/Fill 1

Rhy. Am C G E (end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times) & Riff B Am C

Fig. 6

Nev - er free. Nev - er me. So I dub thee un - for - giv - en.

\*Gtr. II

2 2 4 4 5 5 5 5 4 5 4 1 1 2 2 4 2 2 4 4 5 5 5

\*1st time enter on beat 2.

G E Am C G E

You la - beled me. I'll la - bel you. So I dub thee un - for - giv -

5 3 4 4 1 1 2 2 4 2 2 4 4 5 5 5 5 4 5 4 1 1 2 2 4 5

w/Riff B Am C G E Repeat and fade

en.

2 2 4 4 5 5 5 5 3 4 4 1 1 2 2 4

Fill 1  
Gtr. IV  
Gtr. III

5 5

Riff B

Gtr. IV  
Gtr. III  
both gtrs. vib.

5 7 2/2  
2 4 5 2

#### Additional Lyrics

2. They dedicate their lives to running all of his.  
He tries to please them all, this bitter man he is.  
Throughout his life the same, he's battled constantly.  
This fight he cannot win. A tired man they see no longer cares.  
The old man then prepares to die regretfully.  
That old man here is me. (To Chorus)



## WHEREVER I MAY ROAM

Words and Music by  
James Hetfield and Lars Ulrich

E5 Bb5 A5 G5 D5 C5 B5 Bb5(type 2)

Moderate Rock ♩ = 128  
Half time feel

N.C.

Intro \*Gtr. I  
*mf* let ring throughout

\*Sitar arr. for gtr. sl.

Gtr. II (elec.)  
(Gtr. I out) Gtr. III (elec.)

©5fr. 20fr.  
A C  
sl.

f

E5 H sl. H sl.

H (7) sl. H (7) sl.

(end half time feel) A5 A#5 B5 C5  
(Gtrs. II & III)

E5 N.C. E5 N.C. A5 A#5 B5 C5  
Rhy. Fig. 1 P.M. P.M. P.M. (end Rhy. Fig. 1)

P.M. H sl. H sl.

H (7) sl. H (7) sl.

N.C. Rhy. Fig. 2

trill

E5 N.C. A5 A#5 B5 C5 (end Rhy. Fig. 2)

P.M.-----4

H

P.M.

P.M.

trill

5 6 7 8 7 8 7 (8)

H

0 0 5 5 7 8

sl.

9 7 0 7 7 8 7 (8)

H

5 6 7 8

N.C. Half time feel E5

P.M.-----4

5 6 7 8

2 2 2 2 2 2 2 2

0

(2 2 2 2 2 2 2 2)

0

F5

P.M.---4

3 3

(3)

Em F5

(Whispered:) And the road be-comes my bride. 1. And the road be-comes my bride. (cont, in slashes)

P.M.-----4

P.M.---4

0 2 2 0

(0)

3 3

(0)

3 10

sl.

1st, 2nd Verses E5

I have stripped of all but pride, so in her I do

2. See additional lyrics

A5 Bb5

fide, and she keeps me sat-is-fied. Gives me all I need.

con - open E

P.M.---4

Rhy. Fig. 3 E5 Bb5

And with dust in throat I crave, on-ly knowl-edge will I save.

Gtr. IV (clean elec.)

let ring-----4 let ring-----4

0 0

2

1 3 3

G5 Bb5

To the game you stay a slave.

let ring- let ring-

(end half time feel)  
(end Rhy. Fig. 3)  
(cont. in notation) N.C.

Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,

Rhy. Fill 1  
(Gtr. IV out) (Gtrs. II & III)

P.M. H

E5 N.C. A5 A#5 B5 C5

yeah! Oh.

(end Rhy. Fill 1)

P.M. sl. H

Pre-chorus F5 N.C. E5

But I'll take my time an - y - where, free to

Rhy. Fig. 4

P.M. H P.M.

N.C. Bb5 N.C.

speak my mind an - y - where... { And I'll re - de - fine an - y - where... }  
 { And I'll nev - er mind an - y - where... }  
 (end Rhy. Fig. 4)  
 (cont. in slashes)

P.M.-----4 H P.M.---4 P.M.-----4 H

Half time feel  
 Chorus  
 A5 G5

An - y - where I roam, where I lay my head is home, yeah!

w/Rhy. Fig. 1  
 E5 N.C. E5 N.C. A5 A#5 B5 C5

N.C. Half time feel E5 F5 D.S. al Coda

(Whispered:) And the earth be - comes my throne. 2. And the earth be - comes my throne.

P.M.-----4 P.M.---4 sl.

Interlude  
 E5  
 Gtr. II

Coda III  
 Gtr. II

P.M. P.M. P.M. P.M. sl.



E5 both gtrs.----- N.C. Gtr. II  
P.M. Gtr. III

E5 N.C. Gtr. II  
\*P.M. Gtr. III

Pre-chorus  
w/Rhy. Fig. 4  
F5

But I'll take my time an - y - where. I'm free to

Half time feel  
Chorus  
A5

speaking my mind. And I'll take my find an - y - where. An - y - where I roam, -

G5 (end half time feel)

where I lay my head is home, that's where.

Guitar solo  
w/Rhy. Fig. 1 (2 times)

Gtr. V E5 N.C.

(w/wah)

12 12 (12) 9 10 9 10 10 11 9 12 9 9 12 9 9 10 9 10 9 10 10

1/2 Full P P P P P P P P

A5 A#5 B5 C5 E5 N.C.

Full Full

12 12 (12) 9 9 (9) 15 15 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12

1/2 Full Full

\*Tap w/edge of pick.

8va----- E5 loco N.C.

T P T P P P T P T P P P T P T P P P T P T P P P T P T P P P

6 6 6 6 6 6 6 6

15 (15) 13 12 15 12 15 (15) 13 12 15 12 17 15 (15) 12 12

A5 A#5 B5 C5 D5  
(Gtrs. II & III)

Half time feel

w/Rhy. Fig. 3

E5

Bb5

G5 Bb5

w/Rhy. Fill 1  
N.C.

E5 N.C. A5 A#5 B5 C5

(Gtrs. D5  
II & III)

©19fr.  
B

Pre-chorus  
w/Rhy. Fig. 4  
F5

N.C.

But I'll take my time an - y - where...

8va-----

P sl. H P P P H P (Gtr. V out)

19 16 16 13 13 13 16 13 12 12 13 12 15 16 13 13 13 15 13 (13) (13)

E5 N.C. Bb5 N.C.

I'm free to speak my mind an - y - where... And I'll re - de - fine an - y - where.

Half time feel  
Chorus  
A5 G5

An - y - where I roam, where I lay my head is home.

C5 B5 Bb5 (type 2) (end half time feel)  
E G F#  
P.M.-----J

Carved up - on my stone, my bod - y lie, but still I roam, yeah, yeah.

Outro  
w/Rhy. Fig. 1  
E5 N.C.

w/Bkgd. voc. Fig. 1  
E5 N.C.

A5 A#5 B5 C5 w/Rhy. Fig. 2 (till fade)  
N.C.

Wher - ev - er I may roam.

w/Bkgd. voc. Fig. 1  
E5 N.C.

A5 A#5 B5 C5

Wher - ev - er I may roam,

Bkgd. voc. Fig. 1

Wher - ev - er I may roam.

roam. \_\_\_\_\_

Wher - ev - er I \_\_\_\_\_ may roam. \_\_\_\_\_

[illegible]

w/Voc. ad lib (till fade)  
E5 N.C.  
8va-

A5 A#5 B5 C5

locop

13 16 13 12 12 13 12 13 12 15 15 13 15 12 13 12 14 13 14

[illegible]



E5      N.C.      A5      A#5      B5      C5  
 Full-

Begin fade

N.C.

8va-

E5      N.C.      A5      A#5      B5      C5      N.C.  
 8va-  
 Full-

E5      N.C.

A5      A#5      B5      C5      N.C.

[illegible]

N.C. *Sva.* E5 N.C. *Fade out*  
 3 3 3  $\frac{1}{2}$  Full Full Full Full  
 13 22 13 12 12 13 12 12 13 12 13 H  $\frac{1}{2}$  Full Full Full Full  
 13 16 12 13 16 16 16 17 19 16 20 17 21 18 22 22 22 22 (22)22

### Additional Lyrics

2. And the earth becomes my throne,  
I adapt to the unknown.  
Under wandering stars I've grown,  
By myself but not alone.  
I ask no one.  
And my ties are severed clean,  
The less I have, the more I gain.  
Off the beaten path I reign.  
Rover, wanderer, nomad, vagabond,  
Call me what you will. (*To Pre-chorus*)

Words and Music by  
James Hetfield and Lars Ulrich

A5  
XXXXX  
5  
3

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

Don't tread on me.

Riff A (Gtr. III)

(w/slide)

12 11 9

E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5

Say, don't tread on me.

(end Riff A)

(9) 12 11 9 9

1st, 2nd Verse

Rhy. Fig. 3 E5 P.M. - J > P.M. F5 P.M. F#5 P.M. - J > G5 P.M.

1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her, -

2. See additional lyrics

(end Rhy. Fig. 3)

G#5 A5 Bb5 B5 D5 B (7fr.) w/Rhy. Fig. 2 E5 F5

rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,



F#5 G5 G#5 A5 Bb5 B5 D5 B E5 Bb5 F5 E5 Bb5 F5  
 nev - er sur - ren - ders, show - ing the fangs of rage.

E5 Bb5 F5 E5 F5 G5 F5 P.M. E5 B5 E5 G5 E5 A5 E5 Bb5 F5 E5 A5 E5 G5 P.E.  
 Say, don't tread on me.

Chorus w/Fill 2  
 Rhy. Fig. 4 E5 P.M. F#5 G5 A5 w/Fill 3 D5 P.M.  
 So be it, threat-en no more. To se - cure peace is

G5 G#5 A5 Bb5 w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2 E5 2fr. 3fr. F#5 G5 A5  
 to pre - pare for war. So be it, set - tle the score.

D5 G5 P.M. E5 G5 E5 G5 E5  
 Touch me a - gain for the words that you will hear ev - er - more. Hey!

1. w/Rhy. Fig. 2 & Riff A E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5  
 Don't tread on me.

2. E5 Bb5 F5 E5 F5 G5 F5 G5 Bb5 G5 F5  
 Don't tread on me! Fine

Fill 1

Fill 2

Fill 3

E5                      Bb5                      F5                      E5

[illegible]

E5  
 P.M.--- J >  
 8va---  
 P  
 loco P  
 P  
 sl. H  
 sl.  
 sl.  
 P  
 17 12 12 12 12  
 17 12 13 12  
 P  
 12 17 12 12 12 12 12  
 12 17 12 12 12 12  
 12 17 12 10 12 10 10 12 14  
 12 14 (14)

F5  
 P.M.-----J  
 F#5  
 P.M.-----J  
 G5  
 P.M.-----J  
 G#5  
 P.M.-----J  
 A5  
 Bb5  
 B5  
 D5  
 B  
 P.M.

H P P H P P H P H P  
 9 12 9 13 10 11 12 9 10 13 10 13 14  
 10 9 10 10 11 10 10 10 11  
 P H P H P H  
 16 14 16 14 17 15 17 15 19 17 19 (19) 16 17 13 14  
 16 14 16 14 17 15 17 15 16 10 16 17 10 17  
 P H P H P H



# THROUGH THE NEVER

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett

**Fast Rock** ♩ = 188

**Intro**  
N.C.  
Gtr. I *Play 12 times*

E5 C5 3fr. A5 G5 3fr. Bb5 6fr. F#5

Gtr. I & II N.C. Rhy. Fig. 1

f P.M.----4 P.M.-----4 P.M. > > P.M.----4 P.M.-----4 P.M.

0 2 4 2 0 2 2 0 2 2 0 0 5 3 0 2 4 2 0 2 3 2

G5 N.C.

P.M.----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.----4 P.M.-----4 P.M.

0 2 4 2 0 2 3 2 0 2 4 2 0 2 3 0 2 4 2 0 2 3 2

1. (end Rhy. Fig. 1) E5 G5 E5 2. Gtr. A5 Bb5 A5 G5 F5 E5 D5 F5

P.M.----4 P.M.-----4 P.M. > > P.M.----4 P.M.-----4

0 2 4 2 0 2 3 2 0 0 5 3 2 2 0 3 2 3 2 0 3 2 0 3

**Half time feel**  
1st, 2nd Verses  
E5 N.C.(E5) A5 Bb5 N.C.

1. All that is, was and will be...  
2. See additional lyrics

Gtrs. I & II

P.M.-----4 slight P.M.-----4

2 2 2 3 2 3 2 3 2 0 3 2 0 2



(E5) A5 B♭5 N.C.

U - ni - verse, much too big to see.

P.M. slight P.M.

P

2 2 3 3 2 0 3 2 0 2

(E5)

Time and space      nev - er    end - ing.      Dis - turb - ing   thoughts,      ques - tions    pend - ing.

P

P.M.-----

3 2

P

Lim - i - ta - tion of hu - man un - der - stand - ing. \_\_\_\_\_ Too quick to \_\_\_\_\_

(G5) (end half time feel) (F#5)

crit - i - size. Ob - li - ga - tion. to sur - vive. We hun - ger to

P.M.

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

F#5 A5 Bb5 N.C. N.C.

be a - live. Yeah.

Riff A----- Rhy. Fig. 2

P.M.---4 P.M.---4 P.M.---

2 2 2 2 4 2 3 2 3 2 0 3 2 0 3 0 2 4 2 0 2 3 2

w/Fill 1 Half time feel Chorus E5 F#5 E5 F#5

(Twist - ing, turn - ing through the nev - er.) All that is, ev - er,

(end Rhy. Fig. 2) Rhy. Fig. 3

sl. P.M.---4 P.M.---4

0 2 4 2 0 2 3 2 2 4 2 2 2 2 2 2

To Coda (end half time feel) G5

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5

ev - er was will be ev - er twist-ing, turn - ing through the nev - er.

(end Rhy. Fig. 3)

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

2 4 2 2 2 2 2 2 2 4 2 2 2 0 2 0 2 5 3

Fill 1 Gtr. III

7 6 5 4 4 4 3 2

w/Rhy. Fig. 1  
N.C. 3 G5 N.C. 3 Gtrs. I & II E5 w/Riff A N.C. D.S. al Coda

Coda E5 F#5 E5 F#5 N.C. E5 F5 F#5 G5 G#5 (end half time feel)

Guitar solo

⑤ open 2fr. A B open 2fr. A B

P.M.-----

through the nev - er.

Gtr. I 8va- P P H P

P.M.-4

P P H P

open 2fr. A B open 2fr. A B

open 2fr. A B

open 2fr. A B

open 2fr. A B

open 2fr. A B C5

8va- P H P P Full sl. steady gliss.

P H P P Full

⑤ open 2fr. A B open 2fr. A B

open 2fr. A B

open 2fr. A B

open 2fr. A B

open 2fr. A B

loco sl. Full Full Full sl. sl. Full Full

A.H. Full Full Full Full P Full

sl. sl. sl. sl.

A5 C5 ⑤ open 2fr. A B open 2fr. A B open 2fr. A B open 2fr. A B

P.M.-----4 P.M.-----4 P.M.-----4

sl. sl. sl.





⑧ open

E

P.M.

E5

P.M.

(cont. in notation)

slack

slack

(16)

(0)

(0)

(0)

(0)

Gtr. I

w/Rhy. Fig. 4 (Gtrs. I & II)  
E5 G5 N.C.

Play 7 times

3

H P

sl.

Rhy. Fig. 4 (Gtr. II)

3

H P

sl.

P.M. --- 4

P.M. --- 4

Bridge

w/Rhy. Fig. 4 (8 times)

E5

G5

N.C.

E5

G5

N.C.

On

through

the

nev - er.

We must go

E5

G5

N.C.

E5

G5

N.C.

on

through

the

nev - er,

out to the

E5

G5

N.C.

E5

G5

N.C.

edge

of

for

-

ev - er.

We must go

E5

G5

N.C.

E5

G5

N.C.

on

through

the

nev - er.

Then nev - er

Gtr. E5 II (end half time feel)

comes.

Gtr. I

P.M.----4 P.M.-----4 P.M.

w/Rhy. Fig. 2 N.C. w/Fill 1

Twist - ing, turn - ing through the nev - er.

Half time feel Chorus w/Rhy. Fig. 3 E5 F#5

All that is, ev - er, ev - er was will be ev - er twist - ing, turn - ing.

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 F5 F#5 F5 F#5

Who we are, ask for - ev - er. Twist - ing, turn - ing through the nev - er.

Gtrs. I & II

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

(end half time feel) G5 N.C.

Nev - er!

P.M.---4 P.M.-----4 P.M.

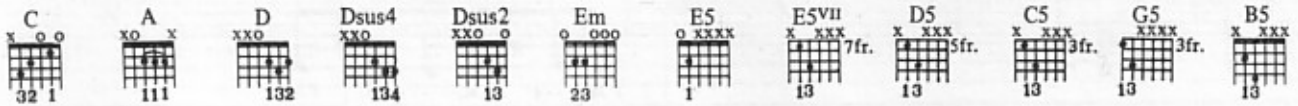
#### Additional Lyrics

- In the dark, see past our eyes.  
Pursuit of truth, no matter where it lies.  
Gazing up to the breeze of the heavens.  
On a quest, meaning, reason.  
Come to be, how it begun.  
All alone in the family of the sun.  
Curiosity teasing everyone.  
On our home, third stone from the sun. Yeah.

Twisting, turning through the never. (To Chorus)

# NOTHING ELSE MATTERS

Words and Music by  
James Hetfield and Lars Ulrich



Slowly ♩ = 46

Em

Intro Gtr. I

*mp*  
let ring (throughout)  
(clean tone)

Em D C G B7 Em Rhy. Fig. 1

Gtr. II

let ring- - - - 4 sim.

(clean tone)

Harm.

\*Vol. knob swell.

1st Verse

Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat - ter how far. \_\_\_\_\_ Could - n't be much more. from the heart. \_\_\_\_\_

Rhy. Fig. 2 (Gtr. I)

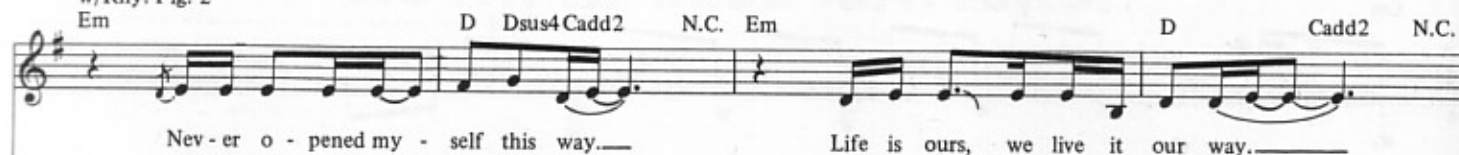
Em D G B7 Em N.C.

For-ev-er trust-ing who we are. \_\_\_\_\_ And noth-ing else. mat-ters. \_\_\_\_\_

(end Rhy. Fig. 2) Rhy. Fig. 2A- - - - -



2nd Verse  
w/Rhy. Fig. 2  
Em

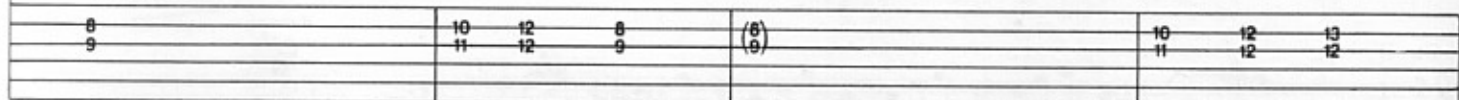


Rhy. Fig. 3 (Gtr. III)



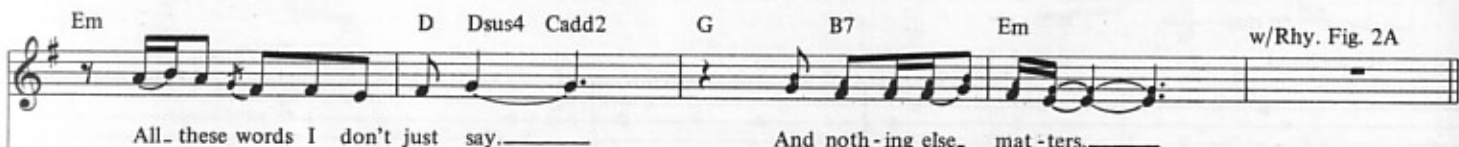
Rhy. Fig. 3A (Gtr. IV)

\*w/distortion



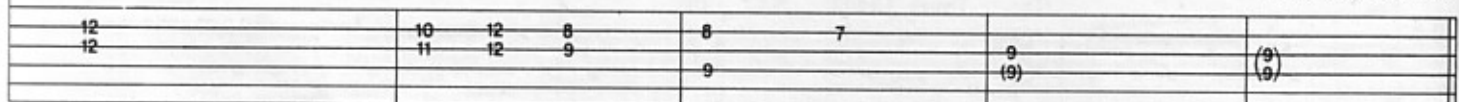
\*Distortion applies to both gtrs.

Em

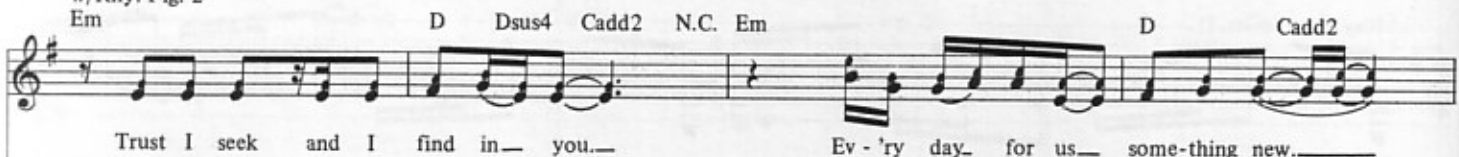


(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)



3rd Verse  
w/Rhy. Fig. 2  
Em



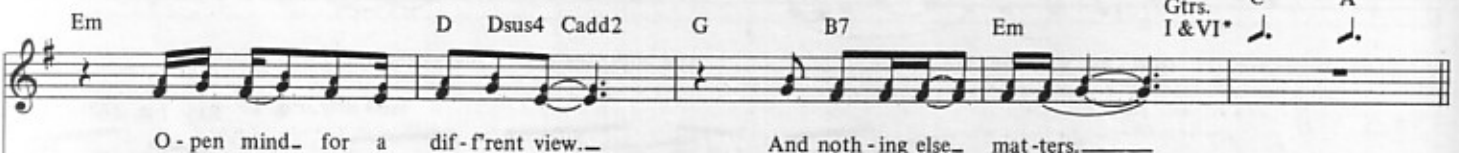
Rhy. Fig. 4 (Gtr. II)



(clean tone)

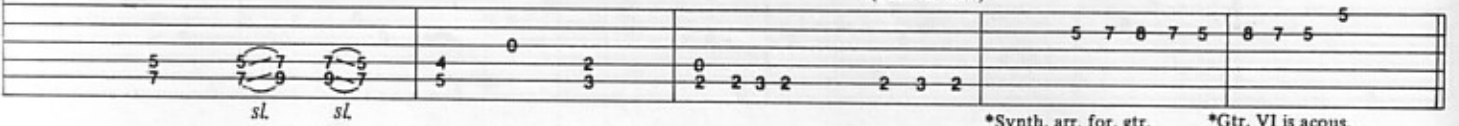


Em



(end Rhy. Fig. 4) \*Gtr. II

(Gtr. II out)



\*Synth. arr. for. gtr.

\*Gtr. VI is acous.

Rhy. Fig. 5 (Gtrs. I & VI) Chorus

D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what\_ they do. Nev - er cared for what\_ they

w/Rhy. Fill 1 C A Gtr. VI D w/Rhy. Fig. 1 & Rhy. Fill 1 Em (end Rhy. Fig. 5)

know, oh, but I know.

4th Verse w/Rhy. Fig. 2 Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how\_ far. Could-n't be much more\_ from the heart.

Em D Dsus4 Cadd2 G B7 Em

For - ev - er trust-ing who we are. And noth-ing else\_ mat-ters.

Gtrs. I & IV C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what\_ they do. Nev - er cared for what\_ they

w/Rhy. Fill 2 C A D w/Rhy. Fig. 1 & Rhy. Fill 3 Em

know, oh, but I know.

Rhy. Fill 1 (Gtr. V\*)

7 (7) 5 8 7 8 5 5

\*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)

w/distortion

3 7 5 5 7 7 (7) 5 7 9

Rhy. Fill 3 (Gtr. V\*)

14 12 14 12 15 12 14 15 17

\*Synth arr. for gtr.

N.C.(Em)  
8va-----

Gtr. II

Gtr. I *let ring*  
(clean tone)

Am  
loco

sl.

15/12 17/12 17/14 19/15 20/17 17/12 12/8 13/5 8 5 5 5 5 5 5 5

\*Gtr. II notated to left of slashes.

1.

C

Dadd2

Em

sl.

sl.

12/0 13/1 12/0 0 1 12/14/0 15/3 14/2 0 12/7 12/7 0 0 0 0 0

2.

w/Fill 1  
Dadd2  
Gtr. I

Em

0 3 2 0 3 0 7 0 7 0 0 0 0 0 0 0 0 3 2

5th Verse  
w/Rhy. Figs. 2, 3 & 3A

Em D Dsus4 Cadd2 N.C. Em

I nev - er o - pened my - self this way. \_\_\_\_\_ Life is ours, we live it

D Cadd2 N.C. Em D Dadd2 Cadd2

our way. \_\_\_\_\_ All these words I don't just say. \_\_\_\_\_

Fill 1 (Gtr. II)

(clean tone)

H H 1/2 1/2 Full P

12 12-14 12-14 14 12 12 15 15 15 14 14 14 (14) 12 14 12-14 14 H

G B7 Em w/Rhy. Fig. 2A

And noth - ing else mat - ters.

6th Verse  
w/Rhy. Figs. 2 & 4  
Em D Dsus4 Cadd2 N.C. Em

Trust I seek and I find in you. Ev - ry day for us

D Cadd2 N.C. Em D Dsus4 Cadd2

some - thing new. O - pen mind for a dif - f'rent view.

G B7 Em Gtrs. I & VI C A

And noth - ing else mat - ters.

Chorus  
w/Rhy. Fig. 5 (1st 4 bars only)  
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what they say. Nev - er cared for games they

C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A

play. Nev - er cared for what they do.

D Dsus4 D Dadd2 D w/Rhy. Fill 2 C A

Nev - er cared for what they know,

w/Rhy. Fig. 1 & Rhy. Fill 4  
Em D ⑤7fr. E ⑥open E E5  
Gtr. III P.M.

oh, and I know. Yeah, yeah.

Rhy. Fill 4 (Gtr. V\*)

5 7 8 5

\*Synth. arr. for gtr.



Guitar solo E5 ③2fr.7fr. B sl. E E5<sup>VII</sup> D5 C5 ③3fr.2fr. G F# E5 ③2fr.7fr. B sl. E E5<sup>VII</sup>

Gr. IV Full-----

15 14 14 12 14 12 11 12 11 14 12 14 12 14 12 14 12 15 12 15 14

D5 C5 ③3fr.2fr. G F# E5 ③2fr.7fr. B sl. E E5<sup>VII</sup> D5 C5

Full sl. sl. H P sl.

12 14 14 13 12 (12) 15 14 12 15 14 15 16 17 17 15 14 15 14 12 12 12 14 12

G5 B5 w/Rhy. Fig. 1 (2 times) E5

Full P Full P Full P Full P

15 14 (14) 12 12 14 12 15 15 (15) 12 15 (15) (15)

H P sl. sl. H P

H P sl. sl. H P

12 15 12 (12) 7 5 7 5

7th Verse w/Rhy. Fig. 2 (1st 6 bars only) Em D Dsus4 Cadd2 N.C. Em

So close, no mat-ter how\_ far. Could-n't be much more.

(5) 7 8 5 (5)

D Cadd2 N.C. Em D Dsus4 Cadd4

from the heart. \_\_\_\_\_ For - ev - er trust - ing who we are. \_\_\_\_\_

*sl.*

*steady gliss.*

*sl.*

7 8 7 (7) 7 6 12

G B7 Em

No, noth - ing else \_\_\_\_\_ mat - ters. \_\_\_\_\_

(12) (12) (12)

\*Let ring till end.

Gtr. I

3 2 2 0 0 0 0 0 0 0 7

0 3 0 0 0 0 0 0 0 0 0

3 2 2 0

Gtr. I Em

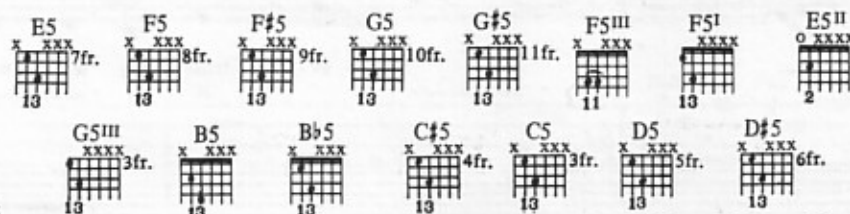
*p* *H P sl.* *sl.* *Repeat and fade*

7 0 7 0 0 0 7 8 7 6 7 5 7 5 3 0 0 0 0 0 0 7

*p* *H P sl.* *sl.*

# OF WOLF AND MAN

Words and Music by  
James Hetfield, Lars Ulrich  
and Kirk Hammett



Moderate Rock ♩ = 116

Intro

Gtr. I

E5

Gtr. II

E5 F5 F#5 G5 E5 F5 F#5 G5

E5 F5 F#5 G5 E5 F5 III

ⓐ open E

Rhy. Fig. 1 (Gtr. I)

P.M.-----4 P.M. P.M.

N.C. F5 E5 N.C. B5 Bb5

Rhy. Fig. 2 (Gtrs. I & II)

Play 4 times

P.M.-----4 P.M.-----4

1st Verse  
w/Rhy. Fig. 2 (8 times)

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Off through the new day's\_ mist I\_ run\_ Out from the new day's\_ mist I\_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

\_ have come\_ I hunt\_ there-fore I am\_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Har - vest the land\_ Tak - ing of the fall - len\_ lamb\_

N.C. F5 E5 B5 Bb5 N.C. w/Rhy. Fig. 3 F5 E5 B5 Bb5 N.C.

Rhy. Fig. 3 (Gtrs. I & II)

P.M. P.M. P.M. P.M. H P P H H sl.

0 0 0 1 0 0 0 2 0 0 3 1 (3) 5 7 5 7 5 0 5 7 5 7 (7) H P P H H sl.

2nd, 3rd Verses  
w/Rhy. Fig. 3 (4 times)  
N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

2. Off through the new day's mist I run. Out from the new day's mist I have come.

3. See additional lyrics

F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

We shift, puls-ing with the earth. Com-pa-ny we keep, roam-ing the land while you

E5 F5 F#5 G5 B5 Bb5 Chorus

Gtr. II sleep. Oh. Shape shift. Nose to the wind.

Gtr. I Gtrs. I & II P.M. P.M. P.M. P.M.

2 2 2 2 4 3 (3) 2 2 3 2 4 3

0 0 0 0 0 0 0 0 0 0 0 0

E5 F5 E5 C#5 C5 F#5 G5 F#5 C#5 C5

Shape shift. Feel-ing I've been. Move swift. All sens-es clean.

P.M. P.M. P.M. P.M.

(3) 2 2 3 2 6 5 (5) 4 4 5 4 6 5

0 0 1 0 0 0 0 0 0 0 0 0





The image shows a musical score for the song "The Wind" by Gustav Mahler. The top staff is a guitar part in G major, with fretboard diagrams above it. The diagrams show the following fret positions: E5<sup>II</sup>, F5<sup>I</sup>, E5<sup>II</sup>, E<sup>open</sup>, B5, E<sup>open</sup>, and B<sup>b</sup>5. The guitar part includes a wavy line indicating a tremolo effect, a slide (sl.) on the E<sup>open</sup> note, and a pull-off (P) on the B<sup>b</sup>5 note. The bottom staff is a piano accompaniment, showing a wavy line for the left hand and a series of chords for the right hand. The chords are: 12, 14, (14), 8, 17, 15, 15, 15, 15, 15, 15, 17, 15, 15, 15, 15. The score is for a guitar and piano arrangement.

The first system of musical notation for 'The Rose Tree' is shown. It consists of a treble clef staff and a guitar-style staff below it. The treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth notes, with a slur over the first three notes and a 'P' (piano) marking. The guitar staff shows fingerings for the left hand, with a 'P' marking and a 'C#5' (C sharp fifth) marking. The system ends with a 'sl.' (slide) marking.

C5  $\overbrace{\hspace{1.5cm}}$  C#5  $\overbrace{\hspace{1.5cm}}$  D5  $\overbrace{\hspace{1.5cm}}$  D#5 w/Rhy. Fig. 3 (1½ times)  
 Full P 1/2 P Full N.C. F5 E5 B5 Bb5

[illegible]

N.C. H P P H P G5 F#5 sl. (Gtr. II tacet)

(w/echo rpts.)

H P P H P

12 12 14 12 14 12 12 (12) 12 (12) (12) (12)

14 14 14 14 14 12 14

Gtr. I

P.M. ---- 4

H P P H

(3)  
(1) 5 7 5 7 5 0 5 7 6 7 H (7) 5 0 5 5 4 (4)  
H P P H H 3 0 3 3 2 (2)

Interlude  
N.C.(E5) F5 E5 N.C.  
w/Rhy. Fig. 5A  
(Gtr. III - clean elec.)

w/Rhy. Figs. 5 & 5A (5 times)  
(E5) F5 E5 N.C.

R.C.(E5) F5 E5 N.C.  
 w/Rhy. Fig. 5A  
 (Gtr. III - clean elec.)

(E5) F5 E5 N.C.

(end Rhy. Fig. 5A) Gtr. II

mp

Full

Full

\*Vol. swell

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

P.M. *mf*

[illegible]

(E5) F5 E5 N.C. (E5) F5 E5 N.C.

(Spoken:) I feel a change. Back to a better day.

Full P Full sl P

(12) 15 (15) 15 12 14 12 (12) 7 (7) (7) 5 P

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

(Shape shift.)\_ The hair stands on the back of my neck. (Shape shift.)\_

Gtr. II (Gtr. II tacet)

Gtr. I P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 3 4 2 2 2 2 4 3 2 2 2 3 4 2 2 2 2 4 3

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5 D.S. al Coda

Gtr. I ⑥open E B5 ⑥open E Bb5

In wildness is the preservation of the world, \* so seek the wolf in thyself.

(cont. in slashes) Gtr. II Harm. (8va) 6 trem. bar Harm. 6 (w/echo rpts.)

P.M.-----4 P.M.-----4

2 2 2 3 4 2 2 2 2 4 3 12 12 (12) (12)

\*Depress bar before striking note, then gradually return to normal position.



## Coda

♩ N.C.(F#5) G5 F#5 N.C.(F#5) G5 F#5 B5 Bb5

(Back to the mean - ing,) back to the mean - ing\_\_\_\_\_ of wolf\_\_\_\_\_

P.M.-----4 P.M.-----4 P.M. P.M.

2 2 2 3 4 2 2 2 3 4 0 2 0 1

C#5 C5 C5 C#5 D5 D#5

and man,\_\_\_\_\_ yeah.

sl.

(3) 6 5 (5) 5 6 7 8

(1) 4 3 (3) 3 4 5 6

sl.

w/Rhy. Fig. 3 (1½ times)

N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5

(Gtrs. I & II) N.C. G5 F#5

Gtr. II E5 F5 F#5 G5

Gtr. I

P.M.---4

H P P H H

(3) 5 7 5 7 5 7 5 7 (7) 5 0 5 5 4 (4) 2 2 2 2

H P P H H 3 0 3 3 2 0 0 0 0

## Additional Lyrics

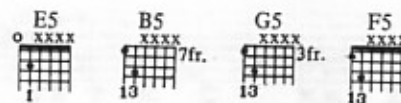
3. Bright is the moon, high in starlight.  
 Chill in the air, cold as steel tonight.  
 We shift. Call of the wild.  
 Fear in your eyes. It's later than you realized. (To Chorus)

# THE GOD THAT FAILED

Words and Music by  
James Hetfield and Lars Ulrich

Tune down 1/2 step:

④ = E $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$



Slow Rock  $\text{♩} = 76$

Intro (Bass & drums) 4

Gtr. I N.C.(Em) *mf* *sl.*

Gtr. II *mf* *sl.*

T A B

12-12-9 12-12-9 (9) 16-16-9 (9)

10-10-7 10-10-7 (7) 14-14-7 (7) 2

*sl.* *sl.* *sl.* *sl.*

16-16-9 (9) 12-12-9 12-12-9

14-14-7 (7) 10-10-7 10-10-7 10

*sl.* *sl.* *sl.* *sl.*

Riff A (both gtrs.) *f*

Gtr. II H P (end Riff A) *sl.*

Gtr. I P.M.-4 *sl.*

H P *sl.*

10-10-7 9-9 10-10-7 9 7 10-10-7 7 10-10-7 0 5-5-7 0 10-10-7 9 4-5-4 7 5 4-2 5-3

(Both gtrs.) N.C.E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Rhy. Fill 1-----

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4

2 2 2 3 2 2 2 3 2 2 2 5 2 3 2 2 2 3 2 2 2 3 2 2 2 3 2 2 2 5 2 3 2 2 2

2 0 0 0 1 0 0 0 1 0 0 0 3 0 1 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0 3 0 1 0 0 0

1st, 2nd Verses

2nd time substitute Rhy. Fill 1

F5 E5 F5 E5

F5 E5

G5 E5 F5 E5

F5 E5

F5 E5



1. Pride you took, pride you feel, pride that you felt when you'd kneel. Not the word, not the love,  
2. Find your peace, find your say, find the smooth road on your way. Trust you gave a child to save,

Rhy. Fig. 1

(end Rhy. Fig. 1)



P.M.-----4

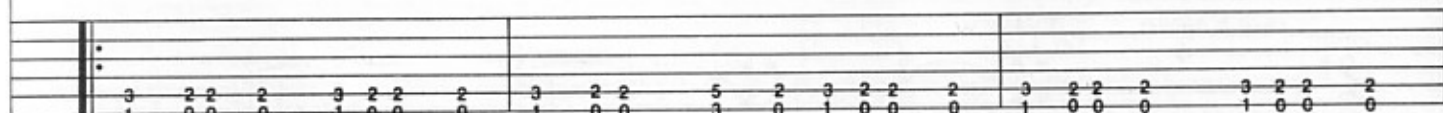
P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4



F5 E5 G5 E5 E5 F5

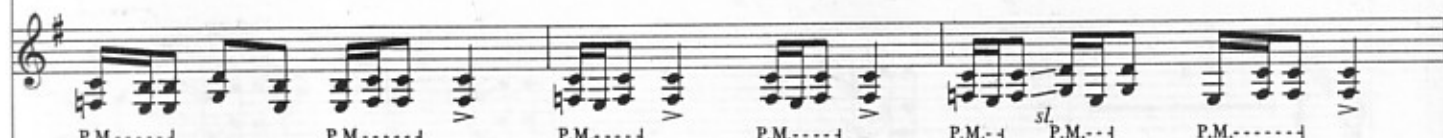
F5

G5

N.C. F5



not what you thought from a - bove. It feeds, it grows, it clouds all that you will know.  
left you cold and him in grave. (It feeds.) (It grows.)



P.M.-----4

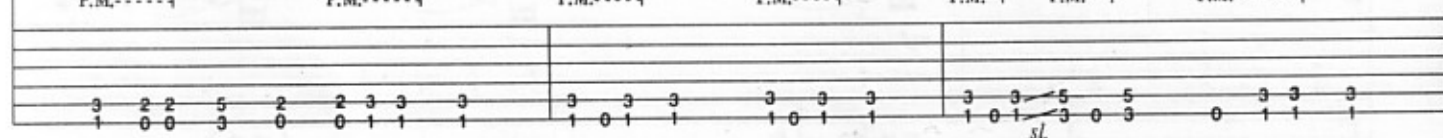
P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

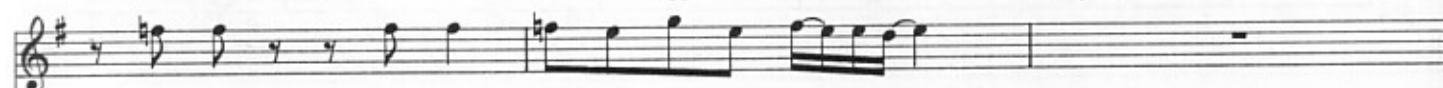
P.M.-----4



G5

E5

N.C.(Em)



De - ceit, de - ceive, de - cide just what you be - lieve.



P.M.-----4

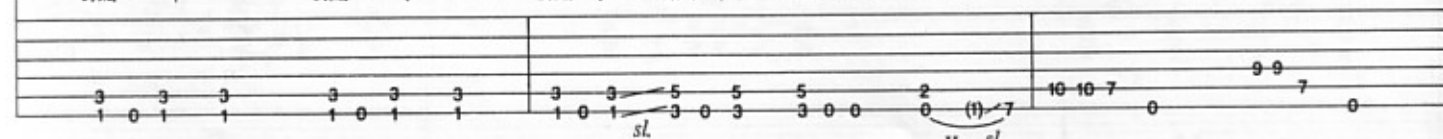
P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

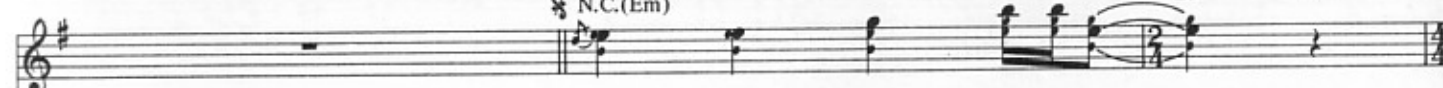
P.M.-----4



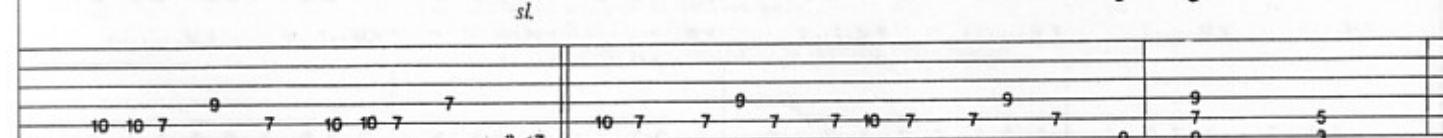
Chorus  
N.C.(Em)

E5

G5



I see faith in your eyes.



N.C.(Bm) B5 A5 N.C.(Em)

Nev-er you hear the-dis-cour-ag-ing lies. I hear faith in your cries.

Rhy. Fig. 2

10 7 7 9 7 7 10 7 7 9 7 9 7 10 7 7 9 7 0

E5 G5 N.C.(Bm) (B) To Coda

Bro-ken is the prom-ise. Be-tray-al. The heal-ing hand, held back by the deep-ened nail.

(end Rhy. Fig. 2)

9 7 5 10 7 7 9 7 7 10 7 7 9 7 7 11 7 7 9 7 7 11 7 7 9 7 7

1. G5 w/Riff A N.C.(Em) 3

Fol-low the god that failed.

5 3 3 7

2. G5 Gtrs. E5 I&II B5 Yeah.

Fol-low the god that failed.

Gtr. III (Gtrs. I & II cont. in slashes)

5 3 7 (10) 7 (9) 6 (9) (6) 12 14 14





[illegible][illegible]

⑤  
10fr. 7fr. 10fr. 7fr.  
G E G E  
P.M.-----1  
Chorus  
w/Rhy. Fig. 2  
N.C.(Em) E5 G5 N.C.(Bm)  
I see faith in your eyes.\_\_\_\_ Bro - ken is the prom - ise. Be - tray - al... The  
(Gtr. III out)  
8va-----1  
3  
vib. w/bar  
21-21-21-21 19 12 (24) (24)

Rhy. Fill 2 (Gtr. II)

H P P.M.,-- 4 P.M.,-- 4 P.M.,-- 4 P.M.,-- 4

7 9 7 10 9 7 5 4 7 5 3 3 2 3 2 2 2

H P sl 7 5 3 3 0 1 0 0 0

(B) (Gtrs. G5 I&II)

heal - ing hand\_ held back by the deep - ened nail\_ Fol - low the god\_

N.C.(Em) E5

\_ that failed. (Hey!)

Gtr. I *sl.*

12 12 9 10 10 7 *sl.* 12 12 9 10 10 7 *sl.* (9) 16 16 9 14 14 7 *sl.* (9) 9 7 *sl.*

Gtr. II *sl.*

16 16 9 14 14 7 *sl.* (9) 12 12 9 10 10 7 *sl.* 12 12 9 10 10 7 *sl.* 9 7 *sl.*

3rd Verse w/Rhy. Fig. 1 (2 times) F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Pride you took,\_ pride you feel,\_ pride that you\_ felt when you'd kneel\_

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5 D.S. al Coda

Trust you gave\_ a child to save, left you cold\_ and him in\_ grave.

Coda G5 N.C.(Em)

Fol - low the god\_ that failed.\_

*sl.* *sl.* *p* *p* P.M.----- 4

5 3 (5) 3 12 12 9 10 10 7 *sl.* 7 0 0 3 0 0 0 0 *p* *p*

(Bm)

Fol - low the god that failed.

P P P P.M.-----4 P P P.M.-----4

3 0 0 2 0 0 3 0 0 0 10 7 7 9 7 7 10 7 7 7 7 7

(Em)

Bro-ken is the prom-ise. Be - tray - al, be - tray - al,

P P P.M.-----4

10 7 7 9 7 10 7 9 7 10 7 7 7 9 7 7 7 10 7 7 7 9 7 7 7

N.C. w/Fill 1 Em

yeah.

Gtr. II H P sl. H P sl. Gtr. V (clean tone)

Gtr. I H P sl. H P sl. H P sl. *mp* freely let ring

Gtr. II P.M.---4 P.M.---4 *rit.* \*P.M.---4 *sl.* \*P.M.---4 *molto rit.* \*P.M.---4 *sl.* Gtr. V

Gtr. I H P *sl.* H P *sl.* H P *sl.*

H P *sl.* H P *sl.* H P *sl.*

\*P.M. refers to both gtrs.

Fill 1

Gtr. IV

H P

Gtr. III P.M.---4

7 9 7 9 7 7 9 7 9 7 10 9

H P



# MY FRIEND OF MISERY

Words and Music by  
James Hetfield, Lars Ulrich  
and Jason Newsted

Moderately ♩ = 120

Intro N.C. (Bass gtr.) 7

A5 F#5 E5 F5 G5 3fr.

Gtrs. I & II

Dm/A Rhy. Fig. 1

A5

w/Rhy. Fig. 1 (3 times) (Gtr. II)

(end Rhy. Fig. 1) Dm/A Gtr. I

A5

Dm/A Am Dm/A

P.M. P.M. P.M.

Am w/Rhy. Fig. 1 Dm/A Rhy. Fig. 2

P.M. P.M. P.M.

\*2nd time 1st note is struck, not tied.

w/Rhy. Fig. 1 (1st 3 bars only) Dm/A Am

P.M. P.M. P.M. P.M. P.M.

sl

1st, 2nd Verses  
2nd time w/Riff A (3 times)  
Dm/A

w/Rhy. Fill 1

Am

1. You just stood there scream - ing, \_\_\_\_\_ fear - ing  
2. See additional lyrics

(end Rhy. Fig. 2) Rhy. Fig. 3 Gtrs. I & II

P.M. P.M. P.M. P.M.

sl.

Dm/A

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most. —

(end Rhy. Fig. 3) Rhy. Fig. 4

P.M. P.M. P.M.

sl.

Am

w/Rhy. Fig. 4 (2 times)  
Dm/A

— The sound of your own voice — must soothe you, hear - ing

(end Rhy. Fig. 4)

P.M. P.M.

sl.

Am

on - ly what you wan - na hear — and know - ing on - ly what you've heard. —

Rhy. Fill 1  
Gtr. II

P.M.

Riff A  
Gtr. III

mp

let ring-----4

let ring-----4

Dm/A Am

You, you're smoth-ered in trag-e-dy, — and you're out

Gtr. III (acous.)  
mp  
let ring

Gtr. A5 II (cont. in notation)

to save — the world. —

(Gtr. III out) Gtr. I

P.M.-----4 f P.M.-----4 sl. P.M.-----4 P.M. sl.

Chorus  
3rd time w/Fill 2  
F#5 N.C. E5 A5 B5 F#5 N.C. E5

Mis-er-y. — You in-sist that the weight of the world — should

Rhy. Fig. 5  
Gtrs. I & II

P.M.-----4 P.M. P.M.-----4

Fill 2  
Gtr. VI

sl.

16

sl.

A5 A#5 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders. Mis - er - y. There's much more to life than what you see,

(end Rhy. Fig. 5)

P.M. P.M.----4 P.M.

F#5 N.C. E5 A5 A#5 B5 E5 E(b6) E5 E(b6) E5 Dm/A

my friend of mis - er - y.

To Coda 1.

P.M.----4 P.M. P.M.-----4 P.M. P.M.-----4 P.M.

Gtr. II Gtr. I

2.

E5 Dm/A A5

My friend of mis - er - y.

P.M.-----4 P.M.

Dm/A Am

P

P



Interlude  
Dm/A

Gtr. I

Am

Dm/A

\* *mp* *sim. (next 12 bars)*

5 7 5 7 5

\*Swell w/vol. knob using R.H. pinky.

The second system of musical notation continues the melody and accompaniment. The melody is written on a treble clef staff with a key signature of one flat (B-flat). The accompaniment is written on a four-line staff below the melody. The melody starts with a whole note chord of A minor (Am) and a wavy line indicating a tremolo. It then moves to a half note chord of D minor with A in the bass (Dm/A) and a wavy line. The melody continues with a half note chord of A minor (Am) and a wavy line. The accompaniment consists of a series of chords: 5, 7, 5, 7, 10, 10, 5, 5, 10, 10, 5. The melody ends with a wavy line and the instruction "(cont. in Fill 1)".

1st time w/Fill 1  
w/Riff B  
Dm/A  
\*Gtr. II

Am

Full

let ring  
mf

H

Full

H

8

Play 3 times

Gtr. IV

sl.

w/Rhy. Fill 2

Dm/A

Gtr. V

sl.

P

Full

H

0

2 3

2

3

3

(3)

3

2

0

0 2 2

0 2 2

1

0

10

10

11 10 11

12 10 12

\*clean tone

Riff B

Gtr. IV

Gtr. V

*p*

Fill 1  
Gtr. I

7 (7)

Rhy. Fill 2

Gtrs. I & II



P.M.

3 5 0



Am  
Sva-

Gtr. A5  
II

Gtr. I  
*loco*

P P P sl Full Full

P.M.---4 P,M,---4 P,M,---4 P.M.

Sva-

P P P sl sl wavy sl

17 12 12 17 17 12 17 12 12 17 19 19 20 20 (20)

Guitar solo  
w/Rhy. Fig. 5 (2 times)  
F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

Gtr. VI  
#1/2 Full N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

trem. pick  
w/wah  
1/2 Full

16 16 (16) 16 14 (14) 14 16 16 16 14 16 14 16 16 (16) 14 16 (16) 14 17 (17)

sl. Full Full Full Full P Full P Full sl.

F#5 N.C. E5 A5 B5 F#5 N.C. loco E5 A5 A#5 B5 E5 (cont. in Fill 2) *D.S. al Coda*  
 8va 1 1/4 1 1/4 1 1/4 1 1/4 \*1/2 1 1/2 1/2 Full 1/2 Full 1/2 Full 3 1/4 1/4  
 17 17 17 17 14 17 (17) 16 16 16 16 14 14 14  
 trem. bar

\*Depress before striking note.

[illegible]



[illegible]

A5 B5 F#5 N.C. E5 A5 A#5 B5 E5  
 My friend of mis - er - y. \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah!  
 Full P P Full P P P P H P H P  
 (4) 4 2 4 2 4 2 5 4 2 4 4 2 4 4 2 4 2 4 2 4 2

[illegible][illegible]



88

F#5 8va----- loco sl. H P E5 F5 F#5 1/4 1/2 Full 1/2 Full E G5  
 3 6 3 3 3

19 17 19 17 19 19 17 14 14 17 14 14 16 14 (14) 16 (16) 16 16 16 16 14 16

w/Rhy. Fig. 5 (1 1/2 times) F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5  
 sl. sl. sl. sl. sl.

16 16 14 16 13 14 14 14 14 16 16 (16) 16 16 14 16 13 14 14 14 15 16 14

sl. sl. sl. sl. sl.

F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5  
 8va----- steady gliss. Gtrs. I & II P.M.---4

14 14 14 14 14 14 14 14 (14) 14 2 2 3 4 2 2 (2) 2 2 3 4 2 2 (2) 2

2 2 0 2 3 4 2 2 0 0 1 2 2 0 (2) 0

\*8va applies to Gtr. VI only.

#### Additional Lyrics

2. You still stood there screaming,  
 No one caring about these words you tell.  
 My friend, before your voice is gone,  
 One man's fun is another's hell.  
 These times are sent to try men's souls.  
 But something's wrong with all you see.  
 You, you'll take it on all yourself.  
 Remember, misery loves company. (To Chorus)

## THE STRUGGLE WITHIN

Words and Music by  
James Hetfield and Lars Ulrich

E5  
 8va  
 Fdbk.  
 Gtr. II  
 sl.  
 12 (12) (12) (12) sl.  
 2/4

Fast ♩ = 180

Gtr. II E5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (4 times)

Rhy. Fig. 1

P.M.

1st Verse  
E5

Reach-ing out for some-thing you've got-ta feel.—— You're clutch-ing to what you had thought was re-al.

Gtrs. I & II Rhy. Fig. 2 G5 E5 F#5 G5 E5 F#5 G5 E5

Kick-ing at a dead horse pleas-es you.—— No way of show-in' your

grat-i-tude.—— S-so man-y things you don't wan-na do.——

E5 G5 E5 G5 E5 F5

What is it, what have you got to lose?——

Rhy. Fig. 4 E5 F#5 G5 E5 F#5 G5 E5 G5

(What the hell?) What the hell?—— What is it you think you're gon-na find?——

E5 G5 E5 G5 E5 G5

Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.——

(Hyp-o-crite.)  
Half time feel

Gtr. I Rhy. Fig. 5A G5 F5 G5 F5 (end Rhy. Fig. 5A)

Gtr. II Rhy. Fig. 5B (end Rhy. Fig. 5B)



Chorus  
Rhy. Fig. 6

Gtrs. I & II  
F#5

E5

(end Rhy. Fig. 6)

w/Rhy. Fig. 6 (3 times)  
F#5

E5

(Strug - gle with - in.)\_ It suits you fine.\_ (Strug - gle with - in.)\_ Your ru - in.

F#5

E5

F#5

E5

(Strug - gle with - in.)\_ You seal\_ your own\_ cof - fin.\_ (Strug - gle with - in.)\_ The strug - gl - ing\_ with - in.\_

w/Rhy. Fig. 5B  
G5

F5

G5

F5

Gtr. I Rhy. Fig. 5C

(end Rhy. Fig. 5C)

P.M.

H

P.M.

H

P.M.

sl.

P.M.

sl.

5 5 4 5

3 3 4 5

5 5 3 5

3 3 3 5

w/Fill 2  
E5

P.M.

rit.

Fdbk.

(end half time feel)

Fdbk.

Fdbk. pitch: B

2 2 (2) (2)

0 0 (0) (0)

w/Rhy. Fig. 1 (2½ times)

a tempo

(2) (2) (2) (2)

(0) (0) (0) (0)

\*Let Fdbk. ring as chord decays.

Fill 2  
Gtr. II

H

rake

H

sl.

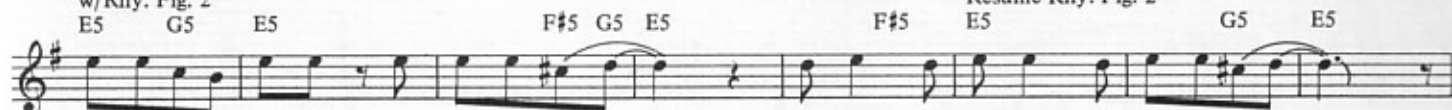
3 5 (5) (5)

2 2

0 0

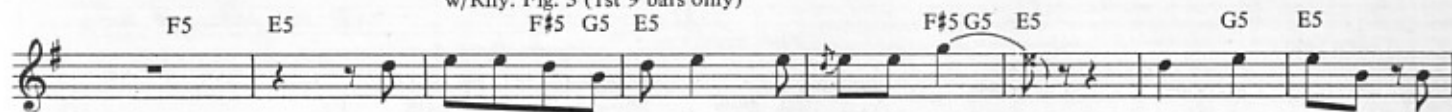
2nd Verse  
w/Rhy. Fig. 2  
E5 G5 E5

Substitute Rhy. Fill 1  
Resume Rhy. Fig. 2  
F#5 E5 G5 E5



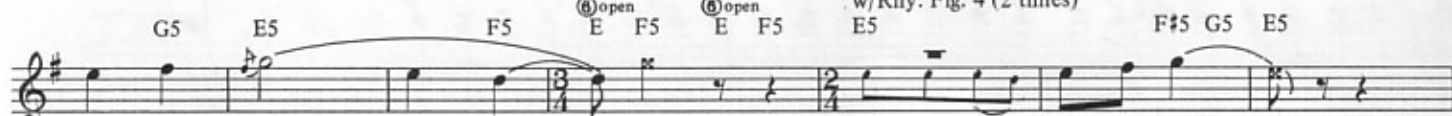
Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

w/Rhy. Fig. 3 (1st 9 bars only)



Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

w/Rhy. Fig. 4 (2 times)



side your hell, ow. (Reach - ing out.)

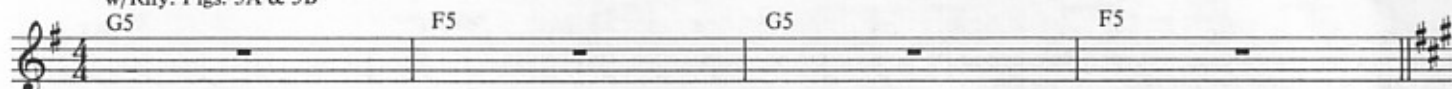


Grab - bing for some - thing you've got to feel. (Clos - ing in.) Clos - ing in. The



pres - sure up - on you is so un - real.

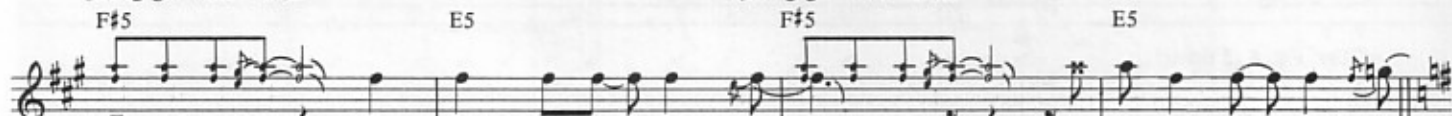
Half time feel  
w/Rhy. Figs. 5A & 5B



Chorus  
w/Rhy. Fig. 6  
F#5

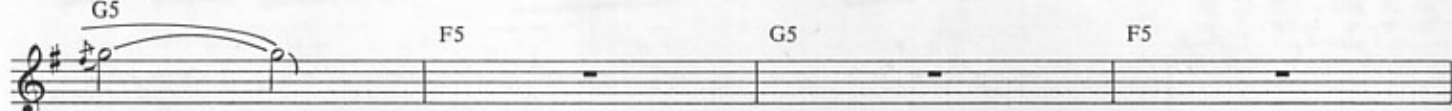


(Strug - gle with - in.) It suits you fine. (Strug - gle with - in.) Your ru - in.



(Strug - gle with - in.) You seal your own cof - fin. (Strug - gle with - in.) S - strug - gl - ing with - in.

w/Rhy. Figs. 5B & 5C



Rhy. Fill 1

Gtrs. I & II



P.M.-----4

2 2 4  
2 2 4  
0 0 2





w/Rhy. Fig. 6 (4 times)  
F#5

[illegible]



3rd Verse  
w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 G E5 G5

Reach-ing out for some-thing you've got to feel. While clutch-ing to what you had thought was real.

w/Rhy. Fig. 4 (2 times)

E5 F5 E5 F#5 G5 E5 F#5 G5 E5

What the hell? What is it you think you're

G5 E5 F#5 G5 E5 F#5 G5 E5 G5

gon-na find? Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.

Half time feel

w/Rhy. Figs. 5A & 5B

N.C. G5 F5 G5 F5

Chorus  
w/Rhy. Fig. 6

F#5 E5 F#5 E5

(Strug-gle with - in.) It suits you fine.. (Strug-gle with - in.) Your ru - in.

F#5 E5 F#5 E5

(Strug-gle with - in.) You seal your own cof - fin. (Strug-gle with - in.) S - strug-gl - ing - with - in.

G5 F5 G5 F5

w/Rhy. Fig. 1 (2 times)

Fdbk.  
(8va)

(end half time feel)

a tempo  
Fdbk.

\*Let Fdbk. ring as chord decays.

Gtr. I w/Fill 2  
E5

(2) (2) (2) (2) (2) (2)

Gtrs. I & II

P.M.

(2) (2) (2) (2) (2) (2) (2) (2) (2) (2) (2) (2)



ENTER SANDMAN  
SAD BUT TRUE  
HOLIER THAN THOU  
THE UNFORGIVEN  
WHEREVER I MAY ROAM  
DON'T TREAD ON ME  
THROUGH THE NEVER  
NOTHING ELSE MATTERS  
OF WOLF AND MAN  
THE GOD THAT FAILED  
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